

The Book Club  
QUARTERLY  
NEWS-  
LETTER  
California

A Bibliographical Checklist of Wesley B. Tanner, *Printer*

PART II

Elected to Membership

Library Notes

Gifts & Acquisitions

Serendipity

Volume LV, Number 4, Autumn 1990

Founded in 1912, The Book Club of California is a non-profit organization of book lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to 1000 members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$55; Sustaining \$75; Patron \$150.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series. They have the privilege, but not the obligation, of buying the Club publications, which are limited, as a rule, to one copy per member.

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DESIGNED & PRINTED BY WESLEY B. TANNER, CALLIGRAPHY BY SUSAN SKARSGARD

Wesley B. Tanner, *Printer*

A BIBLIOGRAPHICAL CHECKLIST

PART TWO

GLENN E. HUMPHREYS AND  
MARTHA E. WHITTAKER

[1977 *continued*]

48. *Voltaire. Memnon.*

[Vanity Fair type] *MEMNON* | OR | [Gravure type] HUMAN WISDOM  
| BY | J. F. M. AROUET DE | VOLTAIRE | [Oxford rule] | Translated by  
P. H. Hanssen | [type orns] | BERKELEY | Printed at The Arif Press | 1977  
19.3 x 11.5 cm. 24 pages.

Reproduction of an engraving by J. M. Moreau printed in black as frontispiece. Type: Scotch Roman, Gravure, and Vanity Fair. Paper: Rives BFK. Bound in red cloth; title and Oxford rules in black on white paper label on spine.

6 proof copies.

Note: proof; book printed and published in 1981, see *Voltaire. Memnon.* (1981). Prospectus issued in 1977.

49. *Nancy Van Norman. In Celebration of Loïe Fuller.*

[within frame of type orns in blue] THE FINE ARTS MUSEUMS OF  
SAN FRANCISCO | *In Celebration of* | LOÏE FULLER | A festival of per-  
forming arts complemented by an exhibition | December 10, 1977, through  
February 26, 1978 | The California Palace of the Legion of Honor | Lincoln  
Park, San Francisco

17.4 x 18.9 cm. 12 pages.

Type: Baskerville and a decorative type. Paper: Ticonderoga. Bound in blue paper wrappers, wire saddle-stitched; title, date, and publisher in two shades of blue within frame of type orns in blue on front cover; acknowledgments and imprint statement in blue on recto of rear cover.

3,500 copies.

Note: text on each page within blue frame similar to the one on title page.



1978

50. *H. D. Kora & Ka.*

H • D | [rule in green] | KORA &amp; KA | BIOS: BERKELEY

19.2 x 9.2 cm. 48 pages.

Type: Caslon and Centaur. Paper: Utopian. Bound in white paper wrappers; title and author in black on spine. White coated-paper dust jacket with offset illustration, from a xerographic copy, in black on front cover; title and author in black on spine.

600 copies, including two sets of special copies. 100 special copies with the following differences: 1) bound in green cloth, title and Oxford rules in black on white paper label on spine, dust jacket with same typography as jacket described above; 2) leaf size: 19.1 x 8.8 cm. 35 special copies with the following differences: 1) rule on the title page printed in orange; 2) "PRIVATELY PRINTED" substituted for "BIOS: BERKELEY" on title page; 3) bound in white paper wrappers, orange pastepaper dust jacket with title, author, and Oxford rule in black on white paper label on spine of jacket.

Note: selected for the Western Books Exhibition of the Rounce & Coffin Club.

51. *Joanna McClure. Extended Love Poem.*

[double-page spread; left page:] EXTENDED [right page:] LOVE POEM |  
 [left page: type orns in green within frame of single rules in red] [right page:  
 type orns in green within frame of single rules in red] | [left page:] PRINTED  
 AT THE ARIF PRESS IN | BERKELEY CALIFORNIA MCMLXXXVIII  
 [right page:] JOANNA MCCLURE

20.8 x 13.3 cm. 40 pages.

Type: Janson and Van Dijck. Paper: Imago hand-made. Bound in green pastepaper over boards with green cloth spine; title and Oxford rules in black on white paper label on spine. Also appears as described above, but with a slightly darker green cloth spine.

100 copies printed in March 1978.

Note: self-endpapers. Pastepapers on each copy are unique design.

52. *T. J. Cobden-Sanderson. Credo.*T. J. COBDEN-SANDERSON | [blue] CREDO | • MCMLXXXVIII • |  
ARIF • PRESS • BERKELEY

19.8 x 12 cm. 16 pages.

Four-line initial printed in blue. Type: Centaur, Arif Bembo (Centaur capitals substituted at the Press), and Fairbank Italic. Paper: Curtis Colophon. Bound in white paper wrappers, center-sewn. Beige paper dust

jacket; title, printer's device no. 1, and author within two frames: a frame of rules and a frame formed by words from beginning of text; all in reversed lettering, beige on blue, on front of jacket.

350 copies, including 25 special copies with the following differences: 1) four-line initial illuminated in gold by Thomas Ingmire; 2) bound in dark blue cloth over boards, title in blue on beige paper label on spine, beige paper dust jacket with same typography as jacket described above, plus title, author, and press in blue on spine.

53. *John Donne. Loves Growth.*

[title within frame of type orns in brown] Loves | Growth | *Songs & Sonets* |  
BY | JOHN | DONNE | BERKELEY | *at Christmas-tide* | MCMLXXVIII

26.2 x 16.6 cm. 24 pages.

Type: Janson and Caslon. Paper: Wookey Hole mould-made. Bound in marbled paper wrappers. [Information from printer; copy in wrappers not seen.]

16 copies printed in December 1978, including six special copies with the following difference: printed on Imago hand-made paper.

Note: old-style punctuation and spelling on title page. One of the six special copies is in a unique binding of marbled paper over boards with a red leather spine; gold tooling on front and rear covers; title and double rules in black on white paper label on spine. Not for sale.

54. *John Donne. The Dreame.*

[Gravure type] The | [Gravure type] Dreame | [swelled rule with ornament] | *John Donne* | BERKELEY | *Wesley B. Tanner* | CHRISTMAS: 1978

26.4 x 16.5 cm. 8 pages.

Type: Janson and Gravure. Paper: Wookey Hole mould-made. Bound in tan paper wrappers, center-sewn; title in black on front cover.

16 copies printed in December 1978, including six special copies with the following difference: printed on Imago hand-made paper.

Note: poem printed from setting used in *Loves Growth*, for description see, *John Donne. Loves Growth.* (1978). Not for sale.

1979

55. *Herakleitos & Diogenes.*

HERAKLEITOS | [swelled rule] | Translated from the Greek by Guy Davenport | [swelled rule] | & DIOGENES | GREY FOX PRESS • BOLLINAS • CALIFORNIA

21.3 x 13.5 cm. 64 pages.



One half-tone offset illustration. Type: Janson and Kabel. Bound in blue cloth; title, translator, and publisher in silver on spine. Also appears in paper wrappers printed in blue; title in reversed lettering, white on blue, translator and two offset illustrations in black on front cover; title, translator, and publisher in black on spine; blurb, price, and ISBN number in black on rear cover.

Number of copies is unrecorded.

Note: designed and composed by WBT; printed by offset.

56. *Dennis Fritzinger. Tame Wilderness.*

tame | wilderness | dennis fritzinger | Gorp Publications • Berkeley • 1979  
25.3 x 15.9 cm. 32 pages.

Type: Janson and Melior. Paper: Simpson Lee 100% Recycled Text. Bound in cream paper wrappers; title, author, and swelled rule in black within frame of Oxford rules in black, linoleum block illustration printed in seven colors on front cover; title and author in black on spine.

400 copies, including two sets of special copies. 26 special copies with the following difference: lettered and signed by the author. 50 special copies with the following differences: 1) "The Arif Press" substituted for "Gorp Publications" on the title page; 2) cover illustration has clouds.

1980

57. *Arthur Rimbaud. Voyelles.*

[a four-stanza, 14-line poem within a frame of words and letters; head of frame:] VOWELS | [inner border of frame, set vertically under the "v" in "vowels":] OYELLES | [outer border of frame, set vertically and printed in brown:] A E I U O | [foot of frame:] ARTHUR RIMBAUD | THE ARIF PRESS BERKELEY 1980

30 x 23.5 cm. 10 sheets in a portfolio.

Type: Centaur, Melior, and Monticello. Paper: Rives BFK and tracing paper. Printer's device no. 1 printed in tan. Portfolio: tan paper over boards with brown cloth spine; A E I O U set in star pattern and printed in black on front of portfolio; title in black on tan paper label on spine.

30 copies printed in July 1980.

Note: "text" in French; each vowel printed in color on a separate sheet: "a"s in black, "e"s blindstamped, "i"s in red, "o"s in purple, and "u"s in green. Consonants printed in brown on tracing paper. In effect, the successive sheets of vowels serve as a sequence of proofs which when printed all together on the penultimate sheet of the suite can be overlaid with the tracing paper of consonants to complete the text of the poem. Signed by translator and printer.

58. *Edward Johnston. Formal Penmanship.*

EDWARD JOHNSTON: FORMAL PENMANSHIP DEFINED BY THE THING | [hand-drawn orn printed in black] | PRINTED AT THE ARIF PRESS IN BERKELEY CALIFORNIA: MCMLXXX

20 x 28 cm. 20 pages.

Essay title in calligraphy by Barbara Bash printed in red. Type: Arrighi with Centaur capitals substituted at the press. Paper: T. Edmonds mould-made. Bound in gold-brown paper over boards with beige cloth spine; hand-drawn orns printed in brown on front and rear covers; title, initials, and rules in brown on gold-brown paper label on spine.

125 copies printed in fall 1980.

Note: selected for the Western Books Exhibition of the Rounce & Coffin Club.

1981

59. *William Matthews. Flood.*

William Matthews | [Castellar type] FLOOD | James McGarrell | *Bloomington* | WESLEY B TANNER • KATHRYN H CLARK | DAVID KEISTER | 1981

37.5 x 25.7 cm. 36 pages.

Twelve lithographic illustrations printed in colors, including four double-page spreads, one of which has two folding leaves. Printer's device no. 3 printed in black. Type: Van Dijck, Figural, and Castellar. Paper: hand-made by Kathryn Clark specially for this book. Bound in blue-gray paper over boards with images formed in the pulp of the paper; title in black on white paper label on spine.

Proof edition of six copies printed in January 1981.

Note: four conjugate oddly shaped slips of hand-made paper bound between pages 16 & 17 and 20 & 21. Doubled endpapers. "The book's conception results from a collaboration amongst papermaker Kathryn H. Clark, lithographic printer David Keister, poet William Matthews, draftsman James McGarrell, [and] letterpress printer and designer Wesley B. Tanner [at Indiana University]. . . . The lithographs were pulled from stones at the Printmaking Workshop, and the letterpress was executed in the Graphic Design Workshop on paper hand-made at the Papermaking Studio of the Fine Arts Department" [from the colophon].

60. *Alexander Weiss. Kaksitoista.*

ALEXANDER WEISS | • | [Castellar type in blue] KAKSITOISTA: | [blue] stones to suck | • | SELECTED POEMS | • | SANTA CRUZ | *Sasbaxandi Press* | 1981



26.5 x 14.7 cm. 76 pages.

Type: Janson and Castellar. Paper: Simpson Lee 100% Recycled Text. Bound in blue paper wrappers; title and author in blue on front cover and spine; design of rules and typographic bullets in blue on front cover; typographic bullet in blue on rear cover.

500 copies.

61. *Herakleitos & Diogenes.*

HERAKLEITOS | [swelled rule] | Translated from the Greek by Guy Davenport | [swelled rule] | & DIOGENES | GREY FOX PRESS • SAN FRANCISCO

21.3 x 13.7 cm. 64 pages.

One half-tone offset illustration printed in black. Type: Janson and Kabel. Perfect-bound in blue paper wrappers; title in reversed lettering, white on blue, on front cover; translator and offset illustration in black also on front cover; title, translator, and publisher in black on spine; blurb, price, and ISBN number in black on rear cover.

Note: printed by offset. Second printing; for first printing see, *Herakleitos & Diogenes* (1979).

62. *Sappho. Fragmenta Nova.*

SAPPHO | [gray-blue] FRAGMENTA | [gray-blue] NOVA | *In urbibus Berkeley et Brookston* | E TYPOGRAPHEO ARIF & OFFICINA CHARTARIA TWINROCKER | MCMLXXXI

31.6 x 26.5 cm. 20 pages.

Photoengraving of illustration by Cheryl Miller printed in green and hand-colored at the Press as frontispiece. Text consists of transcriptions from papyrus fragments. Square brackets, marking edge of the papyrus, and ellipses, indicating conjectured and omitted letters, printed in light green; page numbers printed in blue-gray. Type: Antigone Greek and Spectrum. Paper: Tanner and Sappho, hand-made at Twinrocker Papermill specially for this book. Bound in brown paper over boards with light green cloth spine; title in gold on spine; image on the front cover representing a papyrus fragment formed in the pulp of the paper.

100 copies printed in October 1981.

Note: text in Greek; colophon in Latin. Kathryn Clark of the Twinrocker Papermill made the text and binding papers.

63. *Autumn List.*

[cover title in Lilith type] The | [orange] Arif Press | 1981 | [orange] Autumn | [orange] List | [ornamental rule] | [orange] «Vide cor tuum» |



[ornamental rule] | [orange] Wesley B. Tanner, Printer | 2748 Ninth Street  
| Berkeley, Ca 94710

23.5 x 15.3 cm. 12 pages.

“OUT-OF-PRINT” printed in red across the entry for Voyelles. Printer’s device no. 1 printed in black on back of mailing sheet. Type: Baskerville and Lilith. Paper: Mohawk Letterpress. Self-wrappers, wire saddle-stitched; front cover as described above, previously unpublished poem by Michael McClure on verso of front cover; ordering information and description of the Press on rear cover, quote from Daniel Berkeley Updike on recto of rear cover. A mailing sheet, similar to that of the *Quarterly News-Letter* of The Book Club of California, is wrapped around the catalog.

Note: also appears with “1982” substituted for “1981,” “Winter” substituted for “Autumn,” and green ink substituted for orange ink; printed concurrently.

64. *Voltaire. Memnon.*

[Vanity Fair type in red] MEMNON | OR | [Gravure type in red] HUMAN  
WISDOM | BY | J. F. M. AROUET DE | VOLTAIRE | [Oxford rule] |  
Translated by P. H. Hanssen | [type orn] | BERKELEY | Printed at The  
Arif Press | 1981

19.1 x 11.5 cm. 24 pages.

Reproduction of an engraving by J. M. Moreau printed in brown as frontispiece. Type: Scotch Roman, Gravure, and Vanity Fair. Paper: Mohawk Letterpress. Bound in red cloth; title and Oxford rules in black on red paper label on spine.

150 copies printed in November 1981.

Note: for proof copies see, Voltaire. Memnon. (1977). Selected for the Western Books Exhibition of the Rounce & Coffin Club.

65. *Joanna McClure, Michael McClure, and Wesley B. Tanner. Seasons.*

Seasons [red] | Joanna McClure: Michael McClure | Wesley B. Tanner |  
[type orn] | THE ARIF PRESS | CHRISTMAS: 1981 | BERKELEY

23.1 x 14.7 cm. 12 pages.

Photoengraving of illustration by WBT printed in gray as frontispiece. Type: Baskerville and Klingsporschrift. Paper: Wookey Hole mould-made. Bound in white paper wrappers, center-sewn; title in red on front cover.

170 copies printed in December 1981, including 38 special copies with the following differences: 1) 26 of the 38 special copies are lettered A to Z and signed by the authors and WBT; 2) the remaining 12 copies are numbered I to XII and have a hand-colored frontispiece.

Note: issued in a white envelope with title and press in red.

1982

66. *Winter List.*

See note to Autumn List (1981)

67. *T. J. Cobden-Sanderson. The Ideal Book.*

The Ideal Book or Book Beautiful: | A Tract on Calligraphy, Printing, and | Illustration and on The Book Beautiful | as a Whole | Thomas James Cobden-Sanderson | [printer's device no. 2 in red] | The Arif Press: Berkeley California 1981 [sic]

18.2 x 11.1 cm. 36 pages.

Eight linoleum and magnesium block illustrations by WBT printed in colors using the Angelo process, a system developed by the printer Valenti Angelo for printing multi-colored illustrations from a single block; fly-title and section titles printed over four of the illustrations. English text printed in black and blue with typographic decorations printed in colors; Latin text printed in brown. Running heads and page numbers printed in gray. Type: Spectrum. Paper: T. H. Saunders mould-made. Bound in tan paper over boards; typographic design in gray on front and rear covers joined across head and foot of spine; title and author in black on spine; frame of Oxford rules in green overlaps from front and rear covers forming border above and below text on spine.

150 copies printed in May 1982.

Note: production required 63 press runs. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

68. *Michael McClure and Wesley B. Tanner. The Book of Benjamin.*

[cover title printed in silver with randomly set type orns in silver] THE | BOOK | OF | Benjamin | Michael McClure | Wesley B. Tanner

29.3 x 18.5 cm. Artist's book, six accordion folds.

Type orns in black. Type: Caslon. Paper: Canson Mi-Teintes. Bound in brown paper over boards; cover title.

125 copies.

Note: six accordion folds with three slips of paper pasted to each fold; tan paper slips attached to head and foot of fold, green paper slips attached to center of fold. Text set horizontally and vertically and printed in black and silver. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

69. *Raimbaut de Vaqueiras. Estampida.*

[Freehand type in red] Estampida: | [Freehand type in red] A Lyric for

Dancing | TRANSLATED FROM THE PROVENÇAL OF | Raimbaut de Vaqueiras | BY RICHARD HALY | [photoengraved illustration in red] | EDITIONS PETROUCHKA: BERKELEY 1982

29.9 x 22 cm. 20 pages.

Printer's device no. 3 printed in black. Type: Caslon, Freehand, and Original Old Style Italic. Paper: Hammer & Anvil hand-made. Bound in tan paper wrappers, center-sewn. Green paper dust jacket with title in red and eight staves of music with lyrics in black on front of dust jacket. Sheet of glassine wrapped around dust jacket.

40 copies printed in December 1982.

Note: cedilla on "c" in "provençal" on title page. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

## 1983

70. *Joseph LeConte. The Making of the Berkeley Hills.*

The | Making | of the | Berkeley Hills | Joseph LeConte | [original watercolor illustration hand-painted in each copy] | THE ARIF PRESS | PRINTED AT STRAWBERRY CREEK | BERKELEY

22.9 x 18.1 cm. 16 pages.

Four original watercolor illustrations hand-painted by WBT in each copy. Printer's device no. 3 printed in black and decorated in yellow watercolor. Type: Melior. Paper: Duca Deste hand-made. Bound in hand-made paper wrappers with colors and design formed in the pulp of the paper, center-sewn. Blue paper slipcase and chemise; title in black on white paper label on spine.

25 copies printed in spring 1983.

Note: printed on the Albion handpress in The Bancroft Library by WBT; cover paper made by WBT at the Magnolia Mill, Oakland. Signed by WBT.

71. *Joseph Blumenthal. On Making the Emerson Type.*

JOSEPH BLUMENTHAL | ON MAKING | THE EMERSON TYPE | *The Bancroft Library Press* | BERKELEY 1983

26.1 x 19.6 cm. 16 pages.

Specimen of Emerson type with type orn printed in black as frontispiece. Type: Emerson. Paper: Tovil hand-made. Bound in tan paper wrappers, center-sewn; title and type orn in black on front cover.

20 copies printed in March 1983.

Note: printed on the Albion handpress in The Bancroft Library by Kathleen Burnett, Tom Conroy, Marcella Genz, and Daniel Sera under the direction of WBT. Selected for the Western Books Exhibition of the Rounce & Coffin Club.



72. *Thom Gunn. Fighting Terms.*

[within frame of type orns in black] Fighting Terms | *A SELECTION* |  
THOM GUNN | BERKELEY | The Bancroft Library Press | 1983

26.2 x 19.4 cm. 24 pages.

Type: Emerson and Centaur. Paper: Tovil hand-made. Bound in black paper wrappers, center-sewn; title, author, and brace in silver on front cover.

25 copies printed in June 1983.

Note: printed on the Albion handpress in The Bancroft Library by Susan Fatemi, Victoria Morse, Margaret Schaus, and Michael Westphal under the direction of WBT. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

73. *T. J. Cobden-Sanderson. Dear Mr. de Coverly.*

Dear | Mr. de Coverly | *Six letters written between 1883 & 1914 by* | T. J.  
Cobden-Sanderson | *to Roger de Coverly and his son Lorenzo* | [type orn] |  
THE BANCROFT LIBRARY PRESS | BERKELEY: THE UNIVERSITY  
OF CALIFORNIA | MCMLXXXIII

20 x 13 cm. 24 pages.

One photoengraved illustration printed in black. Type: Emerson and Centaur. Paper: Tovil hand-made. Bound in gray paper wrappers, center-sewn; title, author, and type orn in blue within frame of ornamental rules in blue on front cover.

35 copies printed in December 1983.

Note: printed on the Albion handpress in The Bancroft Library by Les R. Ferriss, Glenn E. Humphreys, Krista K. Hurty, Màiri K. McFall, Anna Rodrigues, and Karen Zukor under the direction of WBT. The "r" in "Mr." on the title page is set above the period. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

## 1984

74. *Alexander Libermann. A Comprehensive Approach to the Piano.*

[four-line title in Castellar type] A | COMPREHENSIVE | APPROACH  
| TO THE PIANO | [music type in red] | ALEXANDER LIBERMANN |  
*Berkeley: The Arif Press* | MCMLXXXIV

23 x 15.1 cm. 88 pages.

Offset half-tone illustration printed in black as frontispiece. Two photoengraved illustrations; one printed in black and the other in gray. Printer's device no. 3 printed in red. Type: Scotch Roman, Bell, and Castellar. Paper: Frankfurt. Bound in gray paper over boards with cream cloth spine; design of type orns and music type in brown on front and rear covers; title and

author in black and Oxford rules in brown on gray paper label on spine.

325 copies.

Note: selected for the Western Books Exhibition of the Rounce & Coffin Club.

75. *Samuel L. Clemens. I Do Set a Clean Proof.*

"I do set a clean proof" | Samuel L. Clemens | [type orns] | THE BANCROFT LIBRARY PRESS | BERKELEY: THE UNIVERSITY OF CALIFORNIA | MCMLXXXIV

16.4 x 12.5 cm. 16 pages.

Type: Emerson and Union Pearl. Paper: Almafi hand-made. Bound in green-gray paper wrappers, center-sewn; title, author, and photoengraved illustration in black on front cover.

25 copies printed in May.

Note: printed on the Albion handpress in The Bancroft Library by Phyllis Ehlert Blegen, C. Daniel Elliott, and Marie C. Dern under the direction of WBT. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

76. *Duncan H. Olmsted. Seventy Years.*

[Lilith type in red] Seventy Years | A Checklist of Book Club Publications | 1914-1983 | *Compiled by Duncan H. Olmsted* | [type orns in green] | THE BOOK CLUB OF CALIFORNIA: SAN FRANCISCO | 1984

25.4 x 20.9 cm. 64 pages.

Six illustrations reproduced from photoengravings and type facsimiles printed in colors. Type: Van Dijck and Lilith. Paper: Vicksburg Vellum. Bound in gray paper wrappers; the number "70" in blue within type orns in green on front cover; title in black on spine.

Note: designed by WBT and printed by Will Powers and WBT. The illustrations are reproductions of title pages of books published by The Book Club of California. Keepsake no. 44 of the Club, which offered its standard slip-cases (cloth or half-leather) to members. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

77. [*Wesley B. Tanner.*] *A Selection of Type Ornaments.*

A Selection of | TYPE ORNAMENTS | The Merrymount Press Collection | of Daniel Berkeley Updike now at | The Bancroft Library | [type orn] | THE BANCROFT LIBRARY PRESS | BERKELEY: THE UNIVERSITY OF CALIFORNIA | MCMLXXXIV

25.8 x 16.3 cm. 24 pages.

164 type orns numbered 1-132, 131-162. Type: Emerson and Original Old

Style Italic. Paper: Almaf hand-made. Bound in blue-gray paper wrappers, center-sewn; title and type orns in black on front cover.

25 copies printed in December 1984.

Note: printed on the Albion handpress in The Bancroft Library by Katherine Cook, John Ives, Linnea Lundquist, and Anne Thommen-Buechi under the direction of WBT. Edited and with an introduction by WBT. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

1985

78. *Margaretta K. Mitchell. Dance for Life.*

[Castellar type in blue] DANCE | [Castellar type in blue] FOR LIFE | *Isadora Duncan and Her California Dance Legacy* | *At the Temple of Wings* | *Twelve Photogravures & An Introduction by* | MARGARETTA K. MITCHELL | Elysian Editions: Berkeley California

48 x 38 cm. 19 sheets in a portfolio.

Twelve photogravures printed in black; nine continuous-tone offset illustrations printed in black; one photoengraved illustration printed in black. Type: Van Dijck, Garamond, and Castellar. Paper: Arches. Portfolio: blue cloth box; title, author/artist, and publisher in blue on white paper label on front of box.

50 numbered copies.

Note: photogravures printed by Anne Hirsh and Scott Greene; each photogravure is titled, numbered, signed, and dated by the artist. Interleaved to protect photogravures. Continuous-tone illustrations printed by Don Cushman at West Coast Print Center. Box made by Janice Mae Schopfer and Eleanore Ramsey. All copies signed and numbered by the author/artist. Nine additional copies reserved for participants.

79. *Michael McClure. Specks.*

Specks | MICHAEL McCLURE | TALONBOOKS: VANCOUVER: 1985

23 x 12.6 cm. 92 pages.

Five offset illustrations in black. Type: Times and Melior. Perfect-bound in coated paper wrappers, front cover is green, spine and rear cover are yellow; title and author in yellow within frame of Oxford rules in red on front cover; title, author, and publisher in green on spine; title, author, and publisher's note in green on rear cover.

1,000 copies.

Note: designed by WBT; printed by offset at Hignell Printing Ltd., Canada. Series title: saltwaters.



80. *John S. Anson. The Common Theme.*

[red] *The Common Theme* | John S. Anson | Berkeley | Printed for the author by Wesley B. Tanner | 1985

25.2 x 19.8 cm. 40 pages.

Type: Van Dijck and Garamond. Paper: Tovil hand-made. Bound in black paper wrappers; title and author in black within frame of Oxford rules in black on white paper label on front cover; title and Oxford rules in black on white label on spine. Fifty copies bound in black and gray pastepaper over boards with black cloth spine; title and Oxford rules in black on white paper label on spine.

125 copies printed in September 1985.

81. *Harriet Lane Levy. A Supper in Montmartre.*

A Supper In Montmartre | HARRIET LANE LEVY | Berkeley: The Bancroft Library Press: 1985.

25.2 x 28 cm. 12 pages.

Etching by Charles M. Hobson printed in colors as frontispiece. Type: Emerson and Centaur. Paper: Almafi hand-made. Bound in color-flecked cream paper wrappers, center-sewn; title, author, and type orns in black on white paper label on front cover.

30 copies printed in December 1985.

Note: printed on the Albion handpress in The Bancroft Library by Sister Elizabeth of Jesus, Charles M. Hobson, Denise B. Owen, and Marie-Elise Wheatwind under the direction of WBT. Interleaved to protect etching. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

## 1986

82. *Maurice de Guérin. Le Centaure.*

[Stradivarius type in blue] *Le Centaure* | *Maurice de Guérin* | [etching in colors] | *A Berkeley: Imprimerie Arif*

19.9 x 12.8 cm. 16 pages.

Three-line initial in blue. Type: Scholasticus de Granjon and Stradivarius. Paper: Tovil hand-made. Bound in gray paper over boards with gray cloth spine; title in blue on gray paper label on spine; design in blue and green on front and rear covers.

56 copies, including six special copies with the following differences: 1) monotype version of title page illustration printed in colors other than in regular copies, signed and numbered by artist; 2) bound as described above but with dark blue leather spine, title in silver on spine; 3) not offered for sale.

Note: Garamond type modified to resemble one of Granjon's types. Grave

accent on capital "A" on title page. Etching in regular copies printed at Katherine Lincoln Press. All copies numbered and signed in colophon by artist, who also initialed etching on title page in regular copies. Fifty regular copies numbered. Text in French.

83. *Wooded Up in Log Town.*

[Union Pearl type] Wooded Up in Log Town | *A Letter from the Gold Fields* | 1851 | Berkeley | The Bancroft Library Press | 1986

20.4 x 12.7 cm. 16 pages.

Type: Emerson and Union Pearl. Paper: Mohawk Superfine. Bound in gray paper wrappers, center-sewn; xerographic illustration in black runs across front and rear covers.

30 copies printed in May 1986.

Note: printed on the Albion handpress in The Bancroft Library by Sui Chu, Martha Fay, Carolie Jenner, Jill Lawrence, Penny McKean, Barry Schrader, and Richard Schwab under the direction of WBT.

84. *The Ten-Minute Slipcase*

[row of type orns] | [Cochin Open type] THE TEN-MINUTE | [Cochin Open type] SLIPCASE | [row of type orns] | *Introduction* | [19 lines of text]

22.2 x 14.4 cm. 8 pages.

Eight photoengraved illustrations printed in black and blue-gray. Type: Cochin and Cochin Open. Paper: Mohawk Letterpress. Bound in blue-gray paper wrappers, center-sewn; title in blue-gray within frame of type orns in blue-gray on front cover; initials and type orn in blue-gray also on front cover.

200 copies printed in October 1986.

Note: accompanied by a die-cut and scored sheet designed to form the slipcase for this book.

85. *Lewis Thomas. Quartet.*

[calligraphy printed in brown] QUARTET | ESSAYS BY LEWIS THOMAS | ETCHINGS BY JOSEPH GOLDYNE | PACIFIC EDITIONS AND THE ARIF PRESS | *San Francisco and Berkeley*

30.4 x 20 cm. 40 pages.

Four etchings printed in colors. Four four-line initials in calligraphy by John Prestianni printed in brown. Type: Bembo and Centaur. Paper: Quartet and Berkeley, hand-made at Twinrocker Papermill specially for this book. Bound in tan paper over boards with brown leather spine; design of rules in brown on front and rear covers; title in gold on spine. The book is housed in

a brown cloth box; title in gold on front of box; title, author, and artist in black and rules in brown on tan paper label on spine.

165 numbered copies printed in spring and summer 1986.

Note: etchings printed at Robert Townsend, Inc.; each etching signed by the artist. Interleaved to protect etchings. Watermark based on calligraphic design by John Prestianni. Doubled endpapers. Box made by Klaus-Ullrich Rötzscher. Signed by author and artist. Thirty-five copies reserved for participants.

86. *Frank Norris. Collected Letters.*

*Frank Norris* | [Fry's Ornamented type in red] COLLECTED LETTERS | [wood-engraved illustration in black and tan] | COMPILED AND ANNOTATED BY | JESSE S. CRISLER | SAN FRANCISCO | THE BOOK CLUB OF CALIFORNIA | 1986

30.6 x 23 cm. 240 pages.

Eight half-tone offset illustrations printed in black, and in brown. Type: Scotch Roman and Fry's Ornamented. Paper: Mohawk Superfine. Bound in tan paper over boards with red cloth spine; design of special type orns and rules in red on front and rear covers; title, author, special type orn, and rules in gold on black panel on spine. White paper dust jacket.

500 copies printed in autumn 1986.

Note: designed and printed by Will Powers and WBT; offset illustrations printed at Phelps/Schaefer Litho-Graphics. Wood engraving on title page by Rik Olson. Stan Nelson created a special character for this book, cutting the punch and driving the matrix. The character is based on Norris's mark and is used in some of the letters and on the binding. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

87. *Meira Perry-Lehmann. One Hundred Works on Paper.*

[red] ONE HUNDRED | [red] WORKS ON PAPER | FROM THE COLLECTION OF | THE ISRAEL MUSEUM | JERUSALEM | [type orns in red] | MEIRA PERRY-LEHMANN | THE ISRAEL MUSEUM, JERUSALEM • RICHARD BURTON, S.A.

30.5 x 22.8 cm. 264 pages.

One hundred offset illustrations in colors. Six four-line initials printed in red. Type: English-language text set in Sabon; Hebrew-language text set in David. Bound in blue cloth; title in English stamped in gold on front cover; English-language title, author, publisher, and type orns in gold on spine; title in Hebrew stamped in gold on rear cover. Paper dust jacket: offset illustration in colors extending across front cover, spine, and rear cover; title in English in white on front cover; title in English, author, and publishers in



white with type orns in blue on spine; title in Hebrew in white on rear cover; publisher's note and price printed in black on front flap; list of books from publisher printed in black on rear flap. Also appears bound in wrappers with same typography as dust jacket described above.

Note: designed by WBT; printed by BCK Graphic Arts, S.A. Geneva, Switzerland. Text in English and Hebrew; Hebrew title on page [260], followed by preliminaries in Hebrew on pages [259]-247.

88. [*Joseph R. Goldyne.*] *Naomi Visits Ambrosia.*

[Stradivarius type in red] Naomi | [Stradivarius type in red] Visits Ambrosia | *A Mouse Tale* | *about the adventures of a | very extraordinary young lady* | being an account of Naomi's magical transport | to the dimension of Ambrosia and of what she | learned there, as traditionally told to young mice | by their parents | [type orn in red] | Translated here for the first time by the author, | a lover of children and stories | SAN FRANCISCO | 1986

23 x 15.3 cm. 40 pages.

Seven etchings printed in colors. First line of text printed in red. Type: Baskerville, Bodoni, and Stradivarius. Paper: Magnani Incisioni. Sewn on guards; bound in gray cloth with vellum spine; title in red on white paper label on front cover.

20 copies.

Note: designed by WBT; text printed by Eric Holub at Hillside Press; etchings printed at Katharine Lincoln Press.

89. *A Collection of Printed Books of Hours.*

A Collection of | Printed | Books of Hours | at | The Bancroft Library | [type orn] | THE BANCROFT LIBRARY PRESS | BERKELEY: THE UNIVERSITY OF CALIFORNIA | MCMLXXXVI

20.4 x 12.6 cm. 20 pages.

Type: Emerson. Bound in cream paper wrappers, center-sewn; title and type orn in black on front cover.

25 copies printed in December 1986.

Note: printed on the Albion handpress in The Bancroft Library by Theodore Hullar, Marica Chen, and Renee Ross under the direction of WBT.

1987

90. [*John C. Craig.*] *Four Hundred Years of English Diet & Cookery.*

FOUR HUNDRED YEARS | OF | [Bruce Ornamented No. 1514 type in brown] ENGLISH DIET | [Bruce Ornamented No. 1514 type in brown] & COOKERY | *A selection of books printed between | 1541 & 1939 from the collection of | Dr. & Mrs. John C. Craig* | [photoengraved illustration in black] | . . . of all

the books produced since the most remote | ages by human talents and industry those only | that treat cooking are, from a moral point of | view, above suspicion. | CONRAD | BERKELEY | THE FRIENDS OF THE BANCROFT LIBRARY | 1987

22.8 x 15.3 cm. 72 pages.

Twenty-one half-tone offset illustrations printed in black; ten photoengraved illustrations printed in black. Type: Scotch Roman, Bell, and Bruce Ornamented No. 1514. Paper: text printed on Mohawk Letterpress, illustrations printed on Eloie. Bound in tan paper wrappers; title and publisher in black and photoengraved illustration and Oxford rule in brown within frame of Oxford rules in brown on front cover; title in black on spine.

700 copies printed in February 1987.

Note: offset illustrations printed at Phelps/Schaefer Litho-Graphics. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

91. *Dorothy Abbe. William Addison Dwiggins.*

WILLIAM ADDISON | DWIGGINS | BY DOROTHY ABBE | [offset ornamental illustration from design by Dwiggins] | THE PACIFIC CENTER FOR THE BOOK ARTS | SAN FRANCISCO | 1987

22.4 x 15.2 cm. 16 pages.

Half-tone offset illustration printed in black as frontispiece. Type: Dwiggins's Electra. Paper: Mohawk Superfine. Bound in blue paper wrappers, wire saddle-stitched; title and author in reversed lettering, blue on black, and design in black on front cover.

Note: designed by WBT; printed by offset at Inkworks. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

92. *Robinson Jeffers. Shine, Perishing Republic.*

ROBINSON JEFFERS | [three-line title in calligraphy printed in blue] Shine, | Perishing | Republic | FOUR PHOTOGRAPHS BY | MICHAEL MUNDY | JAMES LINDEN • SAN FRANCISCO 1987

38 x 28 cm. 10 sheets in a portfolio.

Four photographs mounted on boards. Three-line initial in calligraphy printed in blue. Type: Centaur and Bembo. Paper: Magnani Incisioni. Portfolio: blue cloth box with white imported parchment spine; title in calligraphy stamped in silver on front of box; title in calligraphy stamped in black on spine.

100 numbered copies.

Note: calligraphy by John Prestianni. Each photograph titled, signed, and dated by the artist. Interleaved to protect photographs. Box by Klaus-Ullrich Röttscher. Eight additional copies not for sale.

93. [*Martin Antonetti and Wesley B. Tanner.*] *Receipts from Newton Cottage.*

[within frame of type orns] [Union Pearl type] Receipts | *from* | [Union Pearl type] Newton Cottage | BERKELEY | *The Bancroft Library Press* | 1987  
22.9 x 12.8 cm. 24 pages.

Type: Emerson, Original Old Style Italic, and Union Pearl. Paper: Mohawk Letterpress. Bound in green paper wrappers, center-sewn; title in black within frame of Oxford rules in black on white paper label on front cover.

30 copies printed in May 1987.

Note: printed on the Albion handpress in The Bancroft Library by Martin Antonetti, Juliee Beyt, Thong Van Dinh, Christina D. B. Frankel, Pamela Moses, Pamela Pfiffner, and David Soffa under the direction of WBT. The first "s" in "Press" on the title page is a long "s." Edited by Martin Antonetti and WBT; with an introduction by WBT. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

94. *Stephen Mitchell. 12 Portraits.*

[double-page spread; illustrations on title page printed from linoleum blocks using the Angelo process] [diagonal illustration printed in colors extending across both pages] [left page:] [vertical illustration in colors] | [gray] Berkeley | [vertical illustration in colors] | [to right of illustration:] *Illustrated by Wesley B. Tanner* | [to right of illustration, printed in gray:] The Arif Press | [right page:] [rectangular illustration in colors] | [purple] 12 Portraits: Stephen Mitchell

25.7 x 19.7 cm. 36 pages.

Two linoleum block illustrations printed in colors using the Angelo process, a system developed by the printer Valenti Angelo for printing multi-colored illustrations from a single block; all illustrations by WBT. Poem titles printed in blue; page numbers printed in gray. Type: Corvinus and Bodoni. Paper: Mohawk Letterpress. Bound in purple and blue pastepaper over boards with gray cloth spine; title in black on gray paper label on spine. Also appears bound as described above, but with black pastepaper over boards.

95 copies.

95. *Edward Johnston. Letters of Gold.*

[Freehand type] Letters of Gold | Correspondence from | Edward Johnston to T. J. Cobden-Sanderson | [hand-drawn orn printed in red] | ARIF PRESS  
• BERKELEY | 1987

22.7 x 15.3 cm. 16 pages.



Printer's device no. 2 printed in red. Type: Centaur and Freehand. Paper: Mohawk Superfine and Niddgen. Dark green dust jacket slipped around signatures; title in black on front cover and spine.

200 copies printed in fall 1987.

Note: letter from Johnston to Cobden-Sanderson printed on Niddgen paper. Introduction by WBT. One hundred copies published for members of the Roxburghe Club of San Francisco; the remaining copies given to friends of WBT in celebration of the fifteenth anniversary of letterpress printing at the Press.

96. *Charles J. Tanenbaum. To Frame a Union.*

[within frame of Oxford rules in blue] CHARLES J. TANENBAUM | To Frame A Union | *A Collector's View of the Constitution | on Its Bicentennial* | [Oxford rule in blue] | An Exhibition | Louis R. Lurie Rotunda Cecil H. Green Library | October 11, 1987 through January 6, 1988 | [Oxford rule in blue] | STANFORD UNIVERSITY LIBRARIES | STANFORD, CALIFORNIA | 1987

22.9 x 15.3 cm. 96 pages.

Eighteen half-tone offset illustrations printed in black. Type: Caslon and Galiard. Paper: Mohawk Superfine. Bound in tan paper wrappers; title and type orns in black on front cover; title, author, and publisher in black on spine.

500 copies printed in October 1987.

Note: designed and produced by WBT; printed by offset at Phelps/Schaefer Litho-Graphics. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

97. *Robin E. Rider. Boscovich in Baja California.*

Boscovich | in | Baja-California | [type orn] | *Edited with an introduction by | Robin E. Rider | Translation by Roger Habn* | BERKELEY | The Bancroft Library Press | 1987

20.4 x 12.6 cm. 16 pages.

Type: Emerson. Paper: Mohawk Letterpress. Bound in cream paper wrappers, center-sewn; title in blue on front cover, xerographic illustration in black on front and rear covers.

25 copies printed in December 1987.

Note: printed on the Albion handpress in The Bancroft Library by Alison Becker, Valerie M. Chen, Melissa M. Gibbs, Sally Hwang, and Laurretta Joy Lee under the direction of WBT.

1988

98. *Wesley B. Tanner. Vide cor tuum.*

VIDE | COR TUUM | WESLEY B. TANNER | JAGUAR EDITIONS |  
BERKELEY

45.5 x 39 cm. 16 sheets in a portfolio.

Twelve linoleum block illustrations printed in colors using the Angelo process, a system developed by the printer Valenti Angelo for printing multi-colored illustrations from a single block. Type: Bodoni. Paper: Magnani Incisioni. Portfolio: green cloth box with white parchment spine; title, artist, and swelled rule in black on white paper label on front of box; author and title stamped in black on spine.

20 portfolios printed in February 1988.

Note: each illustration numbered, titled, signed, and dated by WBT. Interleaved to protect illustrations. Twenty additional copies of the prints were produced and issued separately.

99. *Emma Lazarus. A Day in Surrey with William Morris.*

[within frame of Oxford rules] A DAY IN SURREY | WITH | WILLIAM  
MORRIS | *An Interview by Emma Lazarus* | 1883 | [type orn] | SAN FRAN-  
CISCO | A ROXBURGHE/ZAMORANO KEEPSAKE | 1988

28 x 18 cm. 16 pages.

Ten-page reproduction of an article from the July 1886 issue of *Century Magazine*. Type: Stone Serif. Paper: Brightwater. Bound in cream paper wrappers, wire saddle-stitched; title and type orn in blue within frame of Oxford rules in blue on front cover.

150 copies.

Note: designed by WBT, who set the introductory matter on an Apple Macintosh computer; printed by Ed Kirwan at Graphic Arts. Twelve additional copies bound in green paper wrappers.

100. *Frederic W. Goudy. A Typeface for the University.*

A Typeface for the University | [specimen of University of California Old  
Style type within frame of single rules] | Being a letter written by Frederic  
W. Goudy | in December 1936 | The Bancroft Library Press: Berkeley: 1988

25.5 x 16.1 cm. 16 pages.

Type: Emerson and University of California Old Style. Paper: Shogun. Bound in blue paper wrappers, center-sewn; title, author, and double rules in black on white paper label on front cover.

35 copies printed in December 1988.

Note: printed on the Albion handpress in The Bancroft Library by Scott

Donahue, Cara Hendler, Yael Ifrah, Sean Locke, Josephine McQuail, Susan Snyder, and Janet Tai under the direction of WBT. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

1989

101. *David L. Langenberg. Of Many Generations.*

[calligraphy printed in orange] OF MANY | [calligraphy printed in orange] GENERATIONS | JUDAICA AND HEBRAICA FROM | THE TAUBE/BARON COLLECTION | [printer's device of Tobias Foa, a sixteenth-century printer, in orange] | PREPARED BY DAVID L. LANGENBERG | STANFORD UNIVERSITY LIBRARIES | STANFORD • CALIFORNIA

• 1989

30.5 x 23 cm. 96 pages.

Twenty-five half-tone offset illustrations printed in black. Printer's device no. 3 printed in black. Type: Adobe Garamond. Paper: Mohawk Superfine. Bound in terracotta paper over boards with black cloth spine; title in reversed lettering, terracotta on dark blue, offset illustration in dark blue on front and rear covers; title and publisher in gold on spine. Also appears in terracotta paper wrappers with typography as described above on front cover; title and publisher in dark blue on spine.

Note: designed and typeset by WBT using an Apple Macintosh computer; printed by offset at the Meriden-Stinehour Press. First use of Adobe Garamond type. Calligraphy by Christopher Stinehour.

102. *Cornelius Beach Bradley. Walks About Berkeley.*

Walks About Berkeley | CORNELIUS BEACH BRADLEY | Printed in Berkeley near Strawberry Creek: The Bancroft Library Press: 1989

15.4 x 24.2 cm. 16 pages.

Eight photoengraved illustrations by Josh Michaels printed in green. Type: Emerson. Paper: Shogun. Bound in green pastepaper wrappers, center-sewn; title in black within frame of Oxford rules in black on white paper label on front cover.

35 copies printed in May 1989.

Note: printed on the Albion handpress in The Bancroft Library by Malcolm Gaustad, Numael Hernandez, Sharon Larner, Josh Michaels, Mark Niu, and John Vegher under the direction of WBT. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

103. *Katharine Adams. Sarah Prideaux.*

Sarah Prideaux | *A pupil's tribute* | Katharine Adams | [photoengraved illustration] | The Bancroft Library Press | *The University of California at Berkeley* |

1989



24.1 x 15.8 cm. 12 pages.

Type: Emerson and Centaur. Paper: Mohawk Superfine. Bound in blue paper wrappers, center-sewn; title and type orns in black within frame of type orns in black on front cover.

25 copies printed in December 1989.

Note: printed on the Albion handpress in The Bancroft Library by Yung Chang, Jill Justina Fletcher, Rebekah W. Lee, Kwang Won Paik, Julie Ann Stoner, and Lorie Sugarman under the direction of WBT. Illustration by Rebekah W. Lee.

104. *Horace. Ars Poetica.*

[photoengraved title page; title and author in calligraphy in reversed lettering, white on orange] QUINTI | HORATI | FLACCI | ARS | POETICA

27.4 x 16.6 cm. 36 pages.

Type: Arrighi with Spectrum italic capitals substituted at the Press; Bembo with Centaur capitals; and Antigone Greek. Paper: Utopian. Non-adhesive binding: front flap of wrapper sewn with front doubled endpapers; tail of rear flap of wrapper tucked into slit in rear doubled endpapers. Bound in terracotta and dark umber pastepaper wrappers; title and rules in red on white paper label on spine.

150 copies.

Note: calligraphy by Christopher Stinehour. Text and colophon in Latin. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

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Appendix: Books printed by Wesley B. Tanner for other designers. Note: We have included only books with letterpress entirely printed by Tanner.

A1. *Talamantez. K'ehgosone*

K'EHGOSONE | Talamantez | Bräm | Mengershausen | Ettan Press—California

34.4 x 25.8 cm. 56 pages; pages with letterpress are numbered 1-15; others unnumbered.

Eight etchings printed by Cornelia v. Mengershausen in colors. Type: Spectrum. Paper: specially made at Twinrocker Paper Mill for this production. Issued unbound in white leather box with strip of Navajo weaving across front cover of box.

45 numbered copies.

Note: designed and published by Ettan Press, printed by WBT; etchings, numbered and signed by artist, printed by Eugene Schiller and Ron Lingren at Ettan Press. Box by H. Halbach, Königstein i.T., West Germany. Issued with phonograph record of music by Thöring Bräm, slipped into hinged

compartment of box. Phonograph record struck by Custom Fidelity. Six additional copies numbered I-VI for authors and publisher.

*A2. Renny Pritikin. Fourth Gear City Limits.*

FOURTH GEAR | CITY LIMITS | RENNY PRITIKIN | [logotype of the Ford Motor Company] | Twowindows Press: Berkeley

20.7 x 13 cm. 32 pages.

Publisher's device in black. Type: De Vinne and Bulmer. Paper: Utopian. Bound in black paper wrappers; title and author in white on front cover, half-tone offset illustration in black in glassine envelope pasted to verso of cover showing through window cut out of front cover. Title, author, and publisher in white on spine.

500 copies.

*A3. Mort McDonald. The Panty Junkyard.*

The Panty Junkyard | Mort McDonald | [photoengraved illustration] | Twowindows Press: Berkeley

20.4 x 12.8 cm. 44 pages.

Eight photoengraved illustrations printed in black. Publisher's device in black. Type: De Vinne and Bulmer. Paper: Utopian. Bound in cream paper wrappers; title in black and repeated in pink, author in black, and photoengraved illustration in pink on front cover; author, title, and publisher in black on spine.

500 copies.

*A4. William Blake. Illustrations of the Book of Job.*

[row of type orns in red] | WILLIAM | [red] BLAKE | [swelled rule] | ILLUSTRATIONS OF | THE BOOK | OF [over row of three type orns] [red] JOB | [swelled rule] | SAINT HEIRONYMOUS PRESS | [row of type orns in red]

37 x 26.3 cm. 56 pages.

Twenty-two offset reproductions of intaglio illustrations by William Blake printed in black and tan. Three-line initial and type orns in printer's note in red. Type: Centaur and Arrighi. Paper: Corsican and Mohawk Superfine. Bound in cream paper wrappers; design of type orns in tan on front and rear covers and spine; author in red and title in black within frame of Oxford rules in black on front cover; title in black on spine.

500 copies.

Note: text designed by Tom Weller and cover by WBT; text printed by WBT; illustrations printed by Gregg Robb. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

*A5. Helen Schucman. The Gifts of God.*

[four-line title in calligraphy printed in red] The | Gifts | of | God | HELEN  
SCHUCMAN | FOUNDATION FOR INNER PEACE

23.6 x 15.2 cm. 144 pages.

Five section titles in calligraphy printed in red. Type: Bembo. Paper: Frankfurt. Bound in navy blue cloth; title in gold on front cover; title and author in gold on spine. Slipcase: white paper over boards with design of type orns in red.

5,000 copies printed in February 1982.

Note: designed by Mary Russel; printed by WBT and Will H. Powers. Calligraphy by Patti Cummins.

*A6. Edgar Cherry. Redwood and Lumbering.*

Redwood and Lumbering | [brown] IN CALIFORNIA FORESTS | [rule] |  
*with illustrations* | [rule] | *A reconstruction of the original Edgar Cherry edition* |  
*Edited, with an account of its publication in 1884, by* | Peter E. Palmquist |  
*Including a catalog of all known photographs* | *Preface by Gary F. Kurutz* | [rule] |  
[brown] THE BOOK CLUB OF CALIFORNIA | *San Francisco*

21.1 x 26.5 cm. 114 pages.

One hundred two half-tone offset illustrations printed in sepia; one photo-engraved illustration printed in black. Type: Bulmer and an ornamental type. Paper: text printed on Niddgen, illustrations printed on a coated stock. Bound in beige cloth; half-tone offset illustration printed in sepia inset in front cover; title in brown on spine. Glassine dust jacket.

600 copies.

Note: designed by James Robertson; text printed by James Robertson and WBT at The Yolla Bolly Press; illustrations printed by offset at Phelps/Schaefer Litho-Graphics. Publication no. 174 of The Book Club of California.

*A7. Rena Rosenwasser. Elephants & Angels.*

ELEPHANTS & ANGELS | Rena Rosenwasser | Kelsey St. Press 1984

21.5 x 22.3 cm. 48 pages.

Four offset illustrations, including a double-page spread on non-conjugate leaves, printed in colors. Type: Cochin. Paper: Gainsborough. Bound in tan paper wrappers; title and author in black and tipped-on offset illustration in colors on front cover; author, title, and publisher in black on spine; author, title, publisher, ISBN number, and price in black on rear cover. Clear plastic dust jacket with design in green on front and rear covers.

500 copies.

Note: designed by Robert Rosenwasser; text printed by WBT; illustrations printed by offset at West Coast Print Center. Text printed in gray.



*Elected to Membership*

The two classifications above Regular membership at \$55 per year are Sustaining membership at \$75 per year and Patron membership at \$150 per year.

*New Patron Member*

William J. Shea, Jr.	San Francisco	Anthony F. Moreschi
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*New Sustaining Members*

Edward E. Galante	Clovis	Mrs. Edward Hohfeld
Powell Greenland	Port Hueneme	Hugh C. Tolford

*New Regular Members*

Samuel Achs	Anaheim	Kevin P. Huntsman, M.D.
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George L. Geiger	Long Beach	Glen Dawson
James G. Gulbranson	Van Nuys	Norman Neuerberg
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Marriott Library, University of Utah	Salt Lake City, UT	Ann Whipple
Michael A. Peich	West Chester, PA	George Fox
Chris Smith	Daly City	Susan Acker
Michael P. Stephens	Santa Rosa	James Robertson
Walter Wheelock	Glendale	Glen Dawson
Fred R. Wilburn	Stilwell, KS	J. W. Sheffield
Roy Young	Dobbs Ferry, NY	Thomas W. Leonhardt

The following have transferred from Regular to Sustaining membership status (\$75):

Alfred W. Newman	Vallejo
Dr. & Mrs. Irwin Pincus	Beverly Hills

## Library Notes

With the library's *modus operandi* established as "firsts" in printing and publishing, a concerted effort was made to find books on the mechanics of printing and lithography, as well as actual examples of such work from England and America. Through the help of English dealer Percy Muir, the Club was able to obtain a copy of an example of the first use of photoengraving, which replaced wood- and steel-engravings in book printing. From a New York dealer we acquired an example of the first use of mechanical typesetting in America, *The Tribune Book of Open-Air Sports* (1887). This was the first use of linotype in a book. We had previously acquired the first use of mechanical typesetting in England for a book (1842).

On a vacation trip to England, the Club librarian made an unusual find of a made-up book of experimental lithographs that displayed them on different papers in order to discover the best possible reproductive surface. One leaf was watermarked 1806. This book was compiled by an apprentice or workman in Alios Senefelder's shop, Senefelder being the inventor of lithography. We also purchased Senefelder's facsimile of the *Prayer Book of Maximilian* with illustrations by Albrecht Dürer (1808) and Senefelder's own account of his

*Barbara Jane Land*



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invention, published in England to secure patent by Ackermann in 1819. To fill out our collection of early lithography, we wanted an example of chromolithography, a method of color lithography invented by Godefroy Englemann. Through a gift from the Helen Weber Kennedy estate, we were allowed to search for a significant chromolithograph from Englemann's 1837-1838 period in Paris. Through the offices of Muir Dawson, we were able to purchase a portfolio of Englemann's. Unfortunately, none are examples of chromolithographs, but all are extremely rare. These examples date 1823 to 1831 and consist of 115 plates (the New York Public Library copy has only 47 plates). So, with only a part of that grant spent, we are still searching for an example of the founder of chromolithography's color work.

While we do not make an effort to collect early San Francisco imprints, since too many local institutions are already doing this, it is impossible not to include a lucky significant purchase, or fortunate gift, from time to time. From a local dealer we purchased a most unusual Charles Murdock rarity—an elegant copy of *Petrarch and Other Essays* by T. H. Rearden, with an introduction by Ambrose Bierce and published by William Doxey. We qualify the book as elegant due to its binding in full morocco, impressively gold-tooled by the San Francisco firm of Hicks-Judd. The provenance is also very important. The book contains the bookplate of Edward Robeson Taylor, the Club's first president, and the pencil signature of Edward R. Taylor, the eldest son and the brother of Henry, who founded the printing office of Taylor & Taylor. If all this is still not enough reason to own it, the book also contains three holograph letters to the author, all dated 1873. Our copy is number 5 of 10 copies signed by Doxey, and it was printed by Murdock in 1893.

While on Murdock, in 1974 we were able to purchase an item almost as interesting, but unknown to George Harding, who had just written an important book on this prestigious San Francisco printer. The book, titled *Carmina Anglicana*, was written by Professor Leon Richardson of Berkeley and printed in 1899, and it contained a selection of the author's favorite poems.

In 1985 we acquired an apparent "first" in photography. *Quinti Horatii Opera*, printed by Didot in Paris in 1855, has a frontispiece photograph and six additional photographic vignettes after drawings all mounted within a ruled cartouche with type. We suspect that this is an example of calotypes, a process invented by Talbot in London, but perfected in France. This is also a small book, with 16 plates, and in its original publisher's cloth. This is an early first in photography in books.

In our next "Library Notes" we will discuss two more rarities, among others, with important provenance. One is an early Aldus, Robert Hoe's copy, and the other is a Plantin on vellum with Henry Huth's bookplate.

*Albert Sperisen*



## *Obituaries*

We are deeply saddened to announce the July 23rd death of Dr. James D. Hart, Director of The Bancroft Library for twenty years. He was devoted to The Book Club of California.

Dr. Hart became a member in 1928 and served the Club over the decades in many different capacities—board member, head of the Publications Committee, vice-president (1955 to 1957), and president (1957 to 1959). The Club extends its sympathy to his family.

Ms. Emily Woodward, an artist and book designer in San Anselmo, died on August 1st, the day after her 44th birthday. She was known for her small editions of hand-produced volumes, and she is a loss to the local printing community.

## *Gifts & Acquisitions*

We have received another handsome gift from member Morris G. Gelfand at his Stone House Press in Roslyn, New York—a typical example of his fine printing and publishing. The title is *Morgan Library Ghost Stories*, consisting of seven “Ghost Stories” written by various authors and submitted in a contest. The origin of all this was from an exhibition titled “Pierpont Morgan’s Manuscripts and M. R. James,” sponsored by the Library in 1987 as part of the 150th anniversary of Morgan’s death. The book was designed by George Laws in association with engraver John DePol, and it was edited by Inge Dupont and Hope Mayo in the spring of 1990. There were 200 copies printed, of which 160 are for sale at \$80.00 each (order direct or through your own fine bookseller). Our copy is number 128, and it is signed by the two editors, the artist, and Morris Gelfand. The Club is delighted with this further example of the notable printing and publishing of the Stone House Press, and it will be shelved with our American examples of fine printing.

We have again been allowed the pleasant experience of reviewing Joseph D’Ambrosio’s varied talents since we first knew him and he us. With each gift we have appeared to go overboard in speaking of the talents of this “renaissance man,” as we first called him. His inventiveness is mind-boggling, and he never repeats himself. And all this applies to his incomparable typesetting and presswork, his silk-screen work, his paper making and paper sculpture, and more, if possible, to his ingenious bookbindings (*not cases!*).

His latest book, produced for the Santa Susanna Press and just received as

a gift from Dean Norman Tanis of California State University, Northridge, and D'Ambrosio, is another stopper! The book, *Old Wine, Fine Wine* by Roy Brady, is printed in an edition of only 65 copies. Ours is numbered "A.P.," and it is signed by the author, Norman Tanis, and D'Ambrosio twice—on the colophon page and on the inside of the back cover.

The typography is another of Joe's innovations, using the unjustified lines to break ragged at the gutter, rather than on the outside as all others do. The typographic lead-ins for major chapters are set unjustified and spaced as "poetry" in appearance to mimic the poems that face these pages—a unique concept. For the binding, Joe created on the leading edge of both front and back cover a paper-sculptured half cluster of grapes inlaid in the covers and colored in wine blue, with grape leaves in silver foil sculptured and inlaid as well. The background to all this is a fine linen-textured, wine-colored cloth with a mounted label on the spine. This charmer is housed in a stout slipcase in blue paper over boards with a cut-out on both sides that duplicate the shape of the cover grapes. Our sincere thanks to Dean Norman Tanis (for the special poster for this book, as well) and to dear Joseph for yet another thrilling addition.

From member Joseph Fraczkowski we have received another unusual Murdock-Doxey book, *The Wild Flowers of California* by Mary Elizabeth Parsons with illustrations in excellent black-and-white line by Margaret Warriner Buck. It is signed by the author, with a signed presentation from the author dated 1914. The book was published by Cunningham, Curtiss & Welch, San Francisco, and the title is dated 1907 and noted "revised and corrected eighth thousand." The book was first copyrighted by William Doxey in 1897, copyrighted by the author in 1902, and again in 1906.

Unfortunately, a once lavish binding in calf has almost disintegrated. It was stamped in gold from a lettered design type both front and back. Within a blind stamping on the cover with the title is a hand-colored iris on leather. The binder has chosen an attractive small-flowered design for a lining paper, with separate matching sheets for the end papers, each framed with turn-over leather gold tooled. In its original state, this was a real stopper! To house it temporarily, we have had a slipcase made, and it will join our growing collection of early San Francisco printing and publishing. Our sincere thanks to Mr. Fraczkowski for this rare and interesting book.

And from the *Quarterly's* printer, Wesley B. Tanner, we have received one of his latest books from his Arif Press, *Twelve Portraits: Stephen Mitchell*. Tanner says the gift is in honor of Steve Corey upon his retirement as editor of the *Quarterly News-Letter*. The book has illustrations made by Tanner

using the "Angelo" process. It was bound by Shelly Hoyt at the Press. This is one of 95 copies, all printed letterpress. Our thanks to Wesley. The book will be shelved with our California printing.

From member Lawrence Clark Powell we have received a new printing of three essays written and published some years ago, and these now find a new home as *Southwest, Three Definitions*. This booklet was designed by Ward Ritchie for Singing Wind Bookshop, P.O. Box 2197, Benson, Arizona 85602. Our copy is inscribed to the Club by Larry and dated Tucson April '90. Our continuing thanks for this addition to his growing collection at the Club.

From printer and member Bruce Washbish, the Club has just received an interesting collection of issues of *The Book Lover*—11 of 12 consecutive issues, beginning with the first issue in November 1888, and ending with December 1889 (lacking only November 1889). This most interesting monthly journal was published by William Evarts Benjamin of 6 Astor Place in New York at 10 cents per issue, or one dollar per year. Unfortunately, the journal ceased after issue 12 due to lack of support. The publication covers all aspects of the popular collecting interests of the time and is well illustrated. The George Washington issue, for example, contains a facsimile of Washington's signature, his bookplate, and a reproduction of one of only two silhouette portraits done of Washington, in addition to a suggested design that the publisher commissioned for any collector of Washington memorabilia by George Wharton Edwards. Each issue is fascinating, especially the book reviews. Our thanks to Bruce for providing these journals, which will be filed in our reference collection just as soon as a slipcase is made.

Unfortunately, miniature books are too easily missed or overlooked during our quarterly receipt of gifts. We sincerely regret this, and we hope that this belated acknowledgment of thanks will get us off the hook. Our most regular generous giver of wee books has a right to be miffed. Msgr. Francis J. Weber has sent us five of his continuing library of miniatures: *Our Lady of Montserrat* (1989), *Christmas Tree* (1989), *Crucifixion* by Jan Styka (1988), *Los Angeles Airport* (1988), and *Yosemite* (1990). All are examples of his Junipero Serra Press, and all have leather covers stamped with gold. They are a very impressive group. However, dear Father Weber is not the only "forgotten" miniature book giver. Roger Hilleary, on his Columbian hand press in Monterey (20 Caninito del Sur, Monterey, California) sent us a copy of his *A Grand Place*, consisting of John Steinbeck's homes in Pacific Grove and Monterey, with a 15-cent stamp portrait of Steinbeck as the frontispiece. He printed 250 copies, and each house is illustrated with a drawing.



The Club has received an unusually well-printed and nicely cased miniature book, *A Guide to the Hand Press*, from The Fleece Press in England. The miniature was written by our own Ward Ritchie, and it is illustrated with incredibly small, exquisite wood engravings by Anthony Christmas. These minutely carved plates appear to be photo reductions from a more convenient engraving, but they are not. On writing the printer, Simon Lawrence, (who once visited the Club Rooms), Christmas wrote, "Yes, the engravings are actual size, though I know it's hard to believe." When I talked to a member about these amazing engravings, he said, "so what, Bewick engraved equally small and detailed engravings." That's true, but Bewick engraved in *white line*, not black line. In black line engraving the engraver must cut away all unprinted work and in this instance the engraver must have had a tedious, time-consuming job to create these microscopic engravings. This little charmer must be seen to believe. Our sincere thanks to Mr. Lawrence for this incredible small book.

The Club has just received an extraordinary and sumptuous gift from Mr. Gérard Oberlé of Paris, who visited the Club with Barney Rosenthal and through whose kindness we now own an unusual auction catalogue titled *Les Fastes de Bacchus et de Comus*. This great tome is 650 pages long and beautifully illustrated in both black and white and excellent color. The book is an incredible index of gastronomy, mostly in Europe, from the earliest Apicius about 1500 to our own Oliver Wendell Holmes's *At the Breakfast Table* in 1911. It contains admirable notes on all of the authors, and topics include bookkeeping, perfume making, diet, and, of course, wine. This is a most welcome addition to our reference collection and will join Mrs. Bitting's Bibliography. Our grateful thanks to both Mr. Oberlé and to Barney Rosenthal.

BARBARA LAND

From member Dr. Edmund E. Simpson, the Club has received another of his incomparable examples of printing from his Blackwood Press. This time it is a leaf from *Schachtafelender Gesuntheit of 1533*. Our copy has a leaf with a contemporary hand-coloring on both sides. He notes that he bought seventy-odd leaves from David Magee some years ago and he finally decided to do something about it. Our copy is number 72. Our sincere thanks to Dr. Simpson.

From our latest "new" fine printer, Eric Johnson at his Okeanos Press in Oakland, we have received his latest gift: *Last Poems, Rainer Maria Rilke*, with the German original and English translation on facing pages. Stephen Mitchel did the translations, and they date from the last five years of Rilke's



life. The book is handsomely printed and it is cased in a blue cloth—the color that the printer/artist used to print his linoleum block on the title page. Ours is one of 200 copies. Our sincere thanks to Eric. This book will be shelved with his first book (see *Quarterly*, winter 1989) in our collection of California Fine Printing.


The Club is pleased to acknowledge the gift of *Oh California*, a colorfully illustrated book that explores the perceptions of our Golden State through the writing of Mark Twain, John Muir, Mary Austin, Joaquin Miller, etc. and with selected paintings from the 19th and 20th centuries by Thomas Hill, Albert Bierstadt, and William Keith, which capture the awe that these men held for the California landscape. The preface is by member and local historian Kevin Starr, and the book was designed by member Jack Stauffer. Our sincere thanks to the Bedford Arts Publishers, 230 Sutter Street, San Francisco 94108-4482. This will be shelved with our collection on California.

JAMES SPERISEN

### *Serendipity*

The New York Public Library announces “Eighty from the Eighties: A Decade of Fine Printing,” in the Edna Barnes Salomon Room November 3, 1990, to April 27, 1991. The exhibition will explore the startling diversity and creative energy of the private press movement during the past decade. Included will be examples of such important American presses as Arion Press of San Francisco, Cummington Press of Omaha, Janus Press of Vermont, Red Ozier Press of New York City, and Windhover Press of Iowa City, as well as books from a number of European fine presses. Library hours: Monday-Saturday, 10 am-6 pm.

We have received the annual *Private Press Books* (1988) to review. As usual, this remarkable index of private press operators covers the field in Europe, America, and Australia. Among the Club members mentioned by notices are: The Yolla Bolly Press; Adrian Wilson (in *Fine Print* by Dreyfus); the Rather Press; several Ward Ritchie entries, including one on his article in the Book Club Quarterly; Adela Roatcap in *Fine Print*; Allen Press in *Fine Print* as well as their *Romeo and Juliet*; Joyce Wilson; Sandra Kirshenbaum; Morris Gelfand; Toni Savage on his *Phoenix Broadsheets* (the Club’s collection is probably the largest in America); Gloria Stewart; and Donald Fleming. The publisher notes “the books omitted from our earlier volumes have been included here.”

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